BETTER LATE THAN EVER!! YES SIR! IT IS INDEED ANOTHER FUCKING SHIT ISSUE OF YOUR FAVOURITE DIY PUNK AND HARD CORE JOURNAL

MORE NOISE

SEPTEMBER 2011

#6

MORE THAN £1-$2-¥400-10!- OR TRADE

CRAZY SPIRIT (NOT REALLY)

MEXICO (SCENE REPORT)

REVIEWS (TONS OF 'EM!!!)

KRIS HJOIK (YES! REALLY!!)

Egypt's military to warn against "chaos and disorder"

GOODDAY

There was important things I could have written about in this fanzine and admittedly most of what I have written in this fanzine is transitionary, but if all you care about is yesterdays' news then go and buy a "punk" record. I'll have a new zine out soon enough. Thanks for me, hope you have this issue.

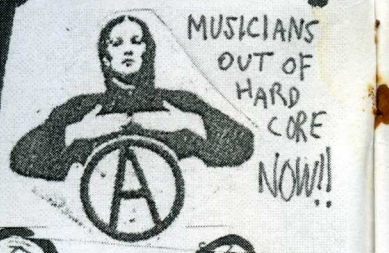
LOVE

GOODBYE

Send me cash, booze, drugs and noise:
MORENOIZE. 31 Woodville Road. E17 7ER London. United Kingdom.
Write me here: slobodanburgher@gmail.com .

Det här är skit.

Köp Anti Cimex istället.



LETTERS

THE EU'S ARSE

Hi: Here Jon from the Basque Country. I've just finished reading MORE NOIZE 5, and I want to say Congratulations and thank you. Congratulations for doing the zine and thank you for doing it with so much passion. I must say that I don't like noise punk as much as you do (but i like it ehhhhh!!!) and that I like a few bands that sure you hate it (Masshysteri as an example), but reading your zine sometimes I remember to myself, like when you are at a gig at late hours, and you know that at 8 in the morning you must wake up to children caring (I actually have 2). More Noize it's similar to TORTURA Y MIERDA of Mario, but with a lot of more pages (jaja). Thanks so for the PUNK IS HIPPIES blog, but I'm more into print zines, because is very hard to read a 40 pages PDF, but is interesting to know new zines. Cheers and sorry for my shitty english. // Jon

THE EU'S ARSE

Sup mr slobo,

i was readin morenoize and it fuckin rules, it seemed to me that u have A normal daily life with a Job and shit but what is really important is the rock n roll (i thkught that readin yr scum fest review) (and thought also "fuck daily normAl school job life" ill do the same (to the possible extent)) I have to tell that sometimes here in México city its not very exciting... But reading ur zine makes me want to go and "lurk more" in here,since sometimes i dont have someone to go with to gigs, but that will have to be put aside. Anyway. Just wAnted to say this also due to not being sleepy, and also thAt i get excited by the acknowledgement of this years being chool for punk jarcor rock,as u say, with bands like chaos destroy, rremiones, inservibles (these fukers have been recording their new lp this weekend and it is said that will kick ass) glam, ataque obrero, las ratas del Vaticano, kk-wata pAn rock, maledukados, d-clone... But honestly those pages full o f wretched kind of got me bored and havent reAd them, maybe im a fucking ignorant and will Find them cool some near day... but i also would prefer shit from nowadayas moreeeee. And another complaint i have is thAt.... Maybe you should put on the reviews of recordings a glimpse of what the lyrics aré about, and not just how the band sounds, so that one can get a better idea of the band and thatt..... Anyway whatever greetings with good wishes. I dont want to sound like a cocksucker... Greetings and thank you for the zine and the musi cc.

// Atte. Chuevy, Enviado desde mi iPod

other letters ↓

Hey tony. Hows being old and jaded treating you? I've been good, got bored with pissing off internet punx and locals, so decided on a new plan and all is still going according to plan. This is a seriously good plan, people will shit themselves, I wil let you in on it when it has reached a far enough progression to seem like a plan and not a retarded stoner theory.
Ive been good, dragged myself out of the rabbit hole but not before reaching scarface levels and building a reputation as the scariest motorpunk on this side of town with every dumshit kid ever, was all fun and games in retrospective, however all is sweet and my reputation is slowly changing from said to wise old man full of greater knowledge and master of chaos theory.
Life is strange, even my ex who was scared as shit of me wants to get back on my cock,and the worst part is, i want her too, damn being scared of being ripped into a million pieces again, damn having no idea how to go about it round 2, Fuck the world and then you die. Seriously, fuck that place. Yes I'm getting pussy, along with the scarface attitude and being a German skinhead PIMP comes a certain level of being able to pull babes, I've got a 24 year old model lined up for Friday.
Eh, take Kawaii off, it was a shitrag mainly intended to piss off the fat guys at shows that listen to sxe bands and had a problem with cider punx, seriously. But keep whatever just remove the bits that make me look stupid, im sure you can identify them.
On random shit that may interest you level: kawaii 2 is done, ive got packages for like 5 people done, im just broke all the time, not eeven related to ciderpunking, but mainly just attributed to being a fucking povo cunt.
I need more money, a car,new wife new life etc the usual shit. Hail Satan.
// Nils, Indroopilly OG. Wolfpack KIllahz, SPC, WSK, SUCKER PUNK FOR LIFE.

Hi Tony.
Loved the mag, much better than the last. Looks much better too, and great energy. Fewer and fewer zines make me wanna go out and try track down the record/cd/zine, yours does, but be careful you don't get trapped into one style. Punk/hc is all the better for variation. Enjoyed reading all the Wretched gear too. I think punk history is the present really, it just carries on with new faces.
Funny story, I went to the "launch party" (bullshit but free beer) of the Loud Flash thing. A few days before I sold some old '77 zines I had doubles of to that Toby guy, in person, nice enough fella but again has this "Punk ended the day I got into something else" BULLSHIT attitude that drives me ape. I'd just been down my PO Box and showed him a pile of CURRENT zines like Accept The Darkness etc, and he was quite surprised it was all "still going". Toby, it never went away!! The exhibition was impressive enough but they were presented as artifacts like the Dead Sea Scrolls, a dead format, a dead dialogue, and that's just wrong. It tidies Punk up into a neat 1976-78 little box that all these pricks want to embalm it into, like Jazz or Classical. As for that Teal Trigg (Fanzines book woman)...jeez...more University professors! Anyway, enuf ranting from me, take care,
// Mike

hi there!
saw yr zine - looks mighty fine! and i saw that raw arse are in it so am intrigued to see what they've got to say for themselves, pancho donated a tape to the house tape collection and bloody noisy it is too! the contort one that got left here last week was even better mind! contort gig up here was great, both them and warning//warning had the reverb on 10 on the vocals and leeds own kindercrust dischavs life destruction turned in another blindingly chaotic set! this was the night after war all the time played an outdoor wasteground gig round the back of a local squat, great weekend! right, have a good night and all the best, // Jon.x

ECMSCTaCLzCECLeCTeCF

More nOize: Who's who and who does what in Krig I Hudik?
Rolf Revålt: Participating members of Krig I Hudik are as follows: Poffen: vocals, Lanchy: guitar, Rolf: guitar, vocals, Andreas: bass, Drajan: drums.

MN: How come Krig i Hudik happened, when it happened and how it happened? "It happens to happen" (is that a saying?)
R: Actually can't remember how we got started with this... but we did somehow come up with the idea to record some covers of old Hudik punk bands, as there is quite a few oldies and goldies hidden away, at the same time we'd record some new songs in the same spirit of the older songs. We recorded the records in the basement of Drajans house. It's nice to do it yourself without any interference from other people.

MN: Why was it one of those Yankees that released the first record? That means it'll be on Spotify soon or what? Punk and so on...
R: It was Drajan that for some reason had contact with the guy from Feral Ward. He lit up on all cylinders when he heard about the band and absolutely wanted to release the first EP.

MN: Can you talk a little about the bands that originally wrote the songs that Krig I Hudik covers? According to the records the bands include: The Källare, Faktor 4, The Turfs, Knark I Hassela, Massgrav, Rolf & Revoltörerna and Missbrukarna. Poffen told me earlier that he thought you (Herr Rolf) had written all the songs...
R: Yes, ok, a little about the bands then.

The Källare:
The first real punk band in Hudiksvall. We started already in 1976. The Källare consisted of both me and Hjärtattack Fryklund, who was later in Missbrukarna. The Källare played mostly own material, but also played some covers of Ramones and The Stooges. We participated with a few live songs on a cassette tape that Forsa Studio released.

The Turfs:
Formed by me (guitar, bass, vocals) and Hjärtattack Fryklund (guitar, bass, vocals) and Hazze (drums) sometime around 1978. We were really early to do covers of 1960s garage like The Standells, Chocolate Watchband, The Seeds and others. But we did incredible many own songs as well! We only made two live performances, of which the second was a catastrophe! That time we also had with us a few new band members, notably Johan Gäsp (drums) and Pogo P-G (bass). Because the gig went so damn bad we decided to do a new start under a new name, and that's the name that became Missbrukarna.

Faktor 4:
This band was largely about playing songs written by the singer Bullen a.k.a. Sven-Arne Kretskort (he was also sometimes the singer of The Turfs). Some of Hudiks' most skilful musicians were mixed up in this band (among which I do not count myself! Even if I played drums in this band with Erik G. who had played drums in a fusion band and a big band and he was very skilful he was.... There was in other words two drummers in the band.)

Massgrav:
Formed 1977 and consisting of me (drums), Micko (guitar vocals), Krank (bass) and Sjöka (vocals). Played mostly our own material, but also the occasional Ramones cover could be heard in the beginning of our "career". We were inspired by the first Wire LP, so we had some really short songs. Krank quit towards the end and to replace him Fabbe took over the bass. The band was fairly fast and tougher than for example contemporary The Källare.

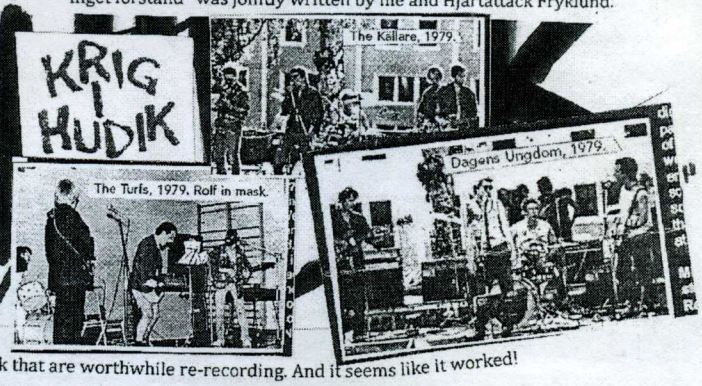
Knark I Hassela:
This band was only around for one rehearsal. Guitarist Olle (also vocalist in Dagens Ungdom) walked out from the rehearsal studio after one-and-a-half song and was never to be seen in the rehearsal studio again... Remaining members did however start a new band under the name of Dödshjälp formerly known as Hedebyborna. For Brainbombs freaks it will be worth noticing that Knark I Hassela was the band that Brainbomb vocalist Peter debuted as a vocalist. He also sang in Dödshjälp.

Missbrukarna:
In other words formed from The Turfs and went on to become rather popular.

Rolf & Revoltörerna:
A duo consisting of me (guitar, drums, vocals) and Swastika Joe (bass, vocals). We recorded four songs just for fun. S. Joe also played bass on the Missbrukarnas cassette "Krigets gentlemän".

Poffen is almost right when he said that I have made all the songs covered by Krig I Hudik. There are however a few exceptions and they are "Helvete" by Faktor 4 – this was written by Bullen the singer. And Massgravs' "Ute ur systemet (makulerad)" and "Du står för skit" – Micko wrote the music to these two songs while I wrote the lyrics. The Källares "Mini Cooper" was written by Hjärtattack Fryklund. The Turfs "Inget förstånd" was jointly written by me and Hjärtattack Fryklund.

More Noize: What's up with Krig I Hudik?
Poffen: We had talked about recording some songs together several times over the years. The reason was simply that there were songs by old Hudik-bands that were really fucking great, but that these songs had never been recorded or else never previously released. So yes, all the songs are from Hudik bands. Faktor 4, Massgrav and Turfs have recorded demos, and we used to borrow the tapes off Rolf when we were little kids. Turfs were predecessor to Missbrukarna. I had never heard Knark i Hassela before we recorded the record. I think that band maybe just lasted for something like 3 rehearsals. Not exactly sure about this, but actually I think Rolf have 'written' all the songs on the Krig I Hudik record. At least eh was in all those bands back in the day. We're recording another bunch of melodies in a couple of weeks [Note: this became the second krig I Hudik EP/ Eds. note]

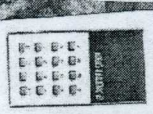


MN: Why did you give new life to these old Hudik hits?
R: Yes, as I mentioned above we thought that there was a lot of old Hudik punk that are worthwhile re-recording. And it seems like it worked!

MN: Poffen also said that there are Faktor 4, Massgrav and Turfs demos. Should we all start shouting and screaming to hear these old original songs now?
R: Yes, they do exist indeed. Everything is not great but some of it is definitely worthwhile hearing.

MN: Then there was a few own songs as well of course... Are you not going to press a LP? Go on tour in East Europe? Live on beer and kebab for a month? Punk!!!????
R: Do a LP with just own songs?! Well, I am not going to say never, but that will probably be quite some time before anything like that has a chance of happening... But we are absolutely going to record more songs –both our own and covers.

MN: Fat cover art on the second EP hahahahah. Is it a calculator? Is it not cheating using a calculator? That's what my maths teacher said anyway...
R: Fat cover art... is not what Feral Ward thought. If he was going to release it the art needed to be different... The calculator graces the cover as it was the principal means for Hjärtattack Fryklund in writing punk songs...



HA HA HA...! PUNK...!!!

MN: Has there ever been a war in Hudiksvall? Are you for, or against, war in Hudik?
R: Yes, there has been actually!!! The Russians were here and ravaged sometime around the sixteenth century and burned and raped and murdered. They shot a cannon ball straight into the church amngst other things. The cannon ball was still stuck in the church until a few years back, when someone stole it! Maybe the Russians were predecessors to the black metal church burners of today?

We are for philosophical war – a battle between brains. Everything else is primitive...

MN: The rumours has it there will soon be a Missbrukarna LP? But that it is NOT the "Krigets Gentlemän" cassette but unreleased Missbrukarna shit etc? Hello???? What do you say about that "Miss Brukarna" [sic] bootleg 7" EP? Did the thief really think the band was called "Miss Brukarna" or what? As in "Miss Abusers"? Surely that is not a name for a band that plays hardcore!
R: If God wishes it there will be a Missbrukarna LP! Skrammel Records will release it. And it IS going to include "Krigets gentlemän", plus the songs from our split EP with Panik, plus songs from V/a Really Fast LP and some other shit!

On the Missbrukarna bootleg they used the logo from the actual tape, which is the way it should be. Fucking Danish bastards!!!!

MN: I just saw a photo of a punk rocker wearing a Krig I Hudik t-shirt. I want one too! So I can too be a punk rocker! What happens now?
R: It is fun to hear that you saw a punker with a Krig I Hudik t-shirt! They are not too common those t-shirts as it happens. So nothing is going to happen. But do hear with Skrammel Records!

MN: Hudiksvall is a proper hardcore punk metropolis. Are there a lot of punk turism heading to Hudik? Is Hudik the new Ystad? Who is the Santa? Or perhaps he is a sailor?
R: Damnit there are more punks in this shit hole these days. Is that a good thing?

MN: Go on, talk a little about Swinehood! Who was in this band? I know of 2 EPs and I seem to remember a song about how "punk is adult music"?
R: Swinehood was formed in 1993 by me (guitar, vocals), Andreas (bass) and Drajan (drums). We wanted to play dumb "fuck off" punk. We made primitive recordings 1993 and 1994. These ended up on a one-sided 10" (called "Don´t you fuckin´point at me!") released by Ken Rock Records from Gothenburg. Our other records have also been released by the same record label. These EPs were called, in chronological order, "I´m startin´to hate what I used to dig", "In bad shape" and "I´m a fuckin´misanthrope".
That "punk is adult music "(it is true: punk is adult music!!!) is probably something you saw on our Myspace. It is in other words not a song.

MN: I am sorry, what did you say? Kronofogden? Is that a band worthwhile checking out you say? Ok then, what else?
R: Yes, a few damn bands have to keep the punk banner flying in this dump! New blood you know! And Kronofogden is one of the better ones that appeared. Moreover I would also like to mention Objuden Gäst who among other things used to play Missbrukarna covers. But there own hit was however "Total kontroll". Babianröv is also allowed a place in the sun! But they are no longer around. But there needs to be more punk/hardcore bands in this town!

MN: Last words and thank you words?
R: Do you want to be thanked? Thanks! Last words you will have to come up with yourself!...

More Noize: I am going to pick up a guitar I just bought for a hefty sum of £20. I have never done a so-called chord in my life but now it's time to write music until my neighbours fall over.
Rolf: Good luck with playing the guitar! It is bloody difficult! I still think so, even though it was 34 years since I bought my first electric guitar for £15! It's the same guitar I still use to this day actually!

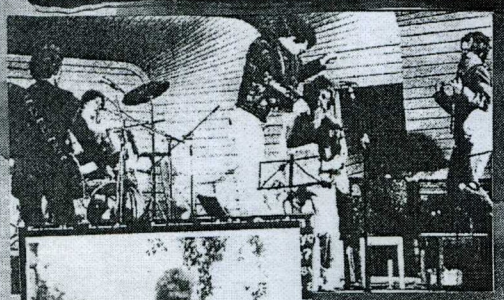
OBS! THERE IS MORE IMPORTANT INFORMATION

KRIG I HUDIK

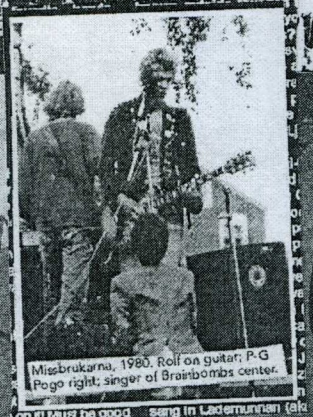
More Noize: What type of guitar do you have? So in other words it's the same guitar on all the different recordings with all your different bands? Do you use any pedals and other means of cheating to make noise? How many chords can you play? Can you play anything else than punk?
Rolf: The guitar is an old low budget guitar from the 1960's Holland by the name of Egmond. Probably I did not use it at some recording or live – it is too crap for that. But that said it is probably the guitar I have used to "write" all my songs. Pedals I have none, but have borrowed pedals occasionally. I cheat at playing barre chords (I think) – I only use the first three top strings. Can probably do some real chords as well – I have for example made a couple of songs for Sigge Hill (Swedish country artist –or, also known as Swastika Joe in the band Missbrukarna). No shit!!!

ROLF POST SCRIPT:
Forgot to say that the song "Krig i Hudik" is written by Hjärtattack Fryklund and me. And "Det är vi som är de hatade" with Krig i Hudik, was written by Lanchy, Andreas and Poffen.

Then we also have the band Misgovernment which was me, Andreas and Drajan (that's right! The same lineup as Swinehood!), and this band made an EP called "War is served". Käng! FINITO!



The Turfs, 1979. Rolf in mask.



Missbrukarna, 1980. Rolf on guitar; P-G Pogo right; singer of Brainbombs center.

The Källare, 1979.

KRIG I HUDIK

KRIG I HUDIK

MEXICO SCENE REPORT

Well, here there are some cool bands like "Los inservibles" or Inservibles, if you havent listened to them, you shoul do it right now (lol) (by the way they're about to release their LP). The guy that sings, he's a pal, uploaded their shit in a blog: inservibless.blogspot.com, and there is also the brutales matanzas compilation.

The thing was that like in 2008 and 2009 there were a handful of bands that rocked the shit out of the city, here in Mexico City, and Puebla city, that is in another state, neighbor state, like 2 and a half hours away from hear. But exciting bands came out like los Wilson, Killer Cassettes, los Nassis, DxDxAx; and los margaritos and Ratas del vaticano from monterrey (north of mexico) and that pal from inservibles and two other fellas wanted to release a compilation that "documented" that thing; but then it came out in 2010, when los wilson, and killer casets, and margaritos ceased to exist.Those like two years were exciting for me, cause there were shows more or less constantly.

But now there's not so much as 2 years ago, i would say almost nothing. I would say that we are middle class punks, or at least just middle class guys, but there are other little scenes that mostly play in the periferia of mexico city. Cool bands that now have been playing since 90's, and beginning of 2000's, like Caries Social, Reptil, Desafiando Autoridad (this like since 2006), and other ones that are newer, but i dont know too much really about some of those bands. But what is clear is that the people who go to these shows don't go to the gigs where inservibles and crimen play, well mostly not. –

There are many other bands with different "subgenres", for example there are some big shows in which punk bands that like bands like Flema (from argentina) or Seguimos Perdiendo and other bands play, and nowadays playing there are KK-Wata, Estudio 130, los Ramirez, Etilikos, Formal Prision, and many others that are cool and have released there demos or stuff. This could be "labeled" as more pop punk, but not really all of them, mainly they sing about shit that happens as getting drunk or being spurned by a girl, or there are a pair of songs that talk about "reguetoneros" (a vast group or "subculture" that like reggaeton music and are also characterized by, not every one of them but some many, mugging people)...

Another shitty thing is that there are some "consecrated" bands from the 80's and beginning of 90s (maybe youve heard of them) like Xenofobia (that just reformed last year), or Herejia, or Colectivo Caotico. They were fucking killer, and in their time they did gigs and stuff (is what i've heard and read because in 88 i just had been born), but now they're just there playing with the acknowledgement of being loved by "la banda", and i think that nowadays they have nothing new or cool to say, they keep playing the old songs which made them famous and shit. For example, one thing that a guy told me is that Herejia was a band that never asked for payment when their singer "el Pata" was alive, and since their death they've continued playing but now kind headlining those shows i tell you about, with mostly old bands; it's like, the diy atmosphere in which they were bred now is a thing of the past, something they've forgot (maybe also because those old bands have now just one original member, or some of them have died). Well, sorry for just bawing in here, but yes, sometimes i get kind of disappointed because i think nobody gives a shite avout rock n roll, and less punk, and less hardcore, but whatever, ill keep lurking. --I'll also add that this last weekend some cool bands from Monterrey played here (well in Tlalnepantla, it's another state (Estado de México) but actually it may be considered part of the city, so whatever), these guys called Hellmaistroz that allege to play "crust n' roll", and Agoniza Madre Tierra that play total fuckin noise, well their demo sounds different but alive they were fucking noizy...

Also tried to do some cool shit with my band los avichines, but my fucking mates also arent really into punk, well one more or less but not in my way, and they're never available to rehearse and shit. (well but now it has changed we've rehearsed more but whatever). I think, that here in mexico, in general, punk and rock and everything are kind of mixed,....

Well, in conclusion, my favorite bands from here that are active now are the inservibles and ratas del vaticano (the least are from monterrey), both of them have been in Maximum rocknroll, and with reason, yes i recommend them.. thats why soon ill publish my fuckin zine to see if i raise some concern in people, or i dont know, im a fuckin slackerr... (there are some more cool ones too.....)

Are you happy being labelled 'Punk', is this a justified genre for you?

"It depends on the interpretation; I think we are closest thing to a real punk band around. When I think of 'punk' I think of Crass, they stuck to the ideal of punk more than anything else, you don't need the Doc Martins and painted leather jackets, we put through the ideals more than anything else, we aren't going to be sitting around drinking special brew and talking about left wing politics."

"When we told our friends that we were forming a punk band, they laughed at us."

Crazy Spirit MRR interview outtakes! →

(Mobile phone rings)

Sam: Run one sentence!
Walker: Too long question! One at a time!
Sam: Do they speak American in England?
Eugene: Obviously not!
Henry: Ok lets do the first part first...alright, introduce the band.
Sam: Here in American we have this thing called period, we put them at the end of a sentence...
Walker: It happens like once, usually...It's like an emotional roller coaster...

Eugene: What are you talking about? You got a text message about or something?
Henry: No, it's not me, it's you bro!
Eugene: That's not me, bro!
Henry: No, it's you bro, oh no, it's me, I think...
Eugene: it's you, motherfucker! I have my shit on vibrator you fucking dumbass.
Henry: It may be my alarm clock. It is my alarm clock! Because I am a fucking idiot and go to sleep when I am drunk at night and I put 12:00 AM instead of 12:00 PM. Then I wake up at three in the afternoon and like what the fuck 'My alarm did not go off!'
Eugene: Yo, I did that today, I just woke up because Emil called me...
Sam: No it's just because the time got set back because of the harnica.
Henry: Twelve hours?
Sam: Yeah....?

"Yeah, it was because we were all involved in music in some way,"

"so there was a lot of talk about what we'd be like, and then people came to see us and were like, 'fuck, you're actually really good!'."

Walker: Dork!
Sam: How can you write like this? Dumbass!
Eugene: Well first of all we're all English teachers. Sorry that's why we're being so petty with your grammatic mistakes.
Henry: We're fucking serious.
Walker: And we talk very elequent.
Eugene: We're all very eloquent.... Is that a word?
Henry: It is a word. It's pronounced 'Alequent'.
Eugene: It's elequent you fucktard.
Henry: It is elequent. E – L - E – Q – E – N – T. THE END

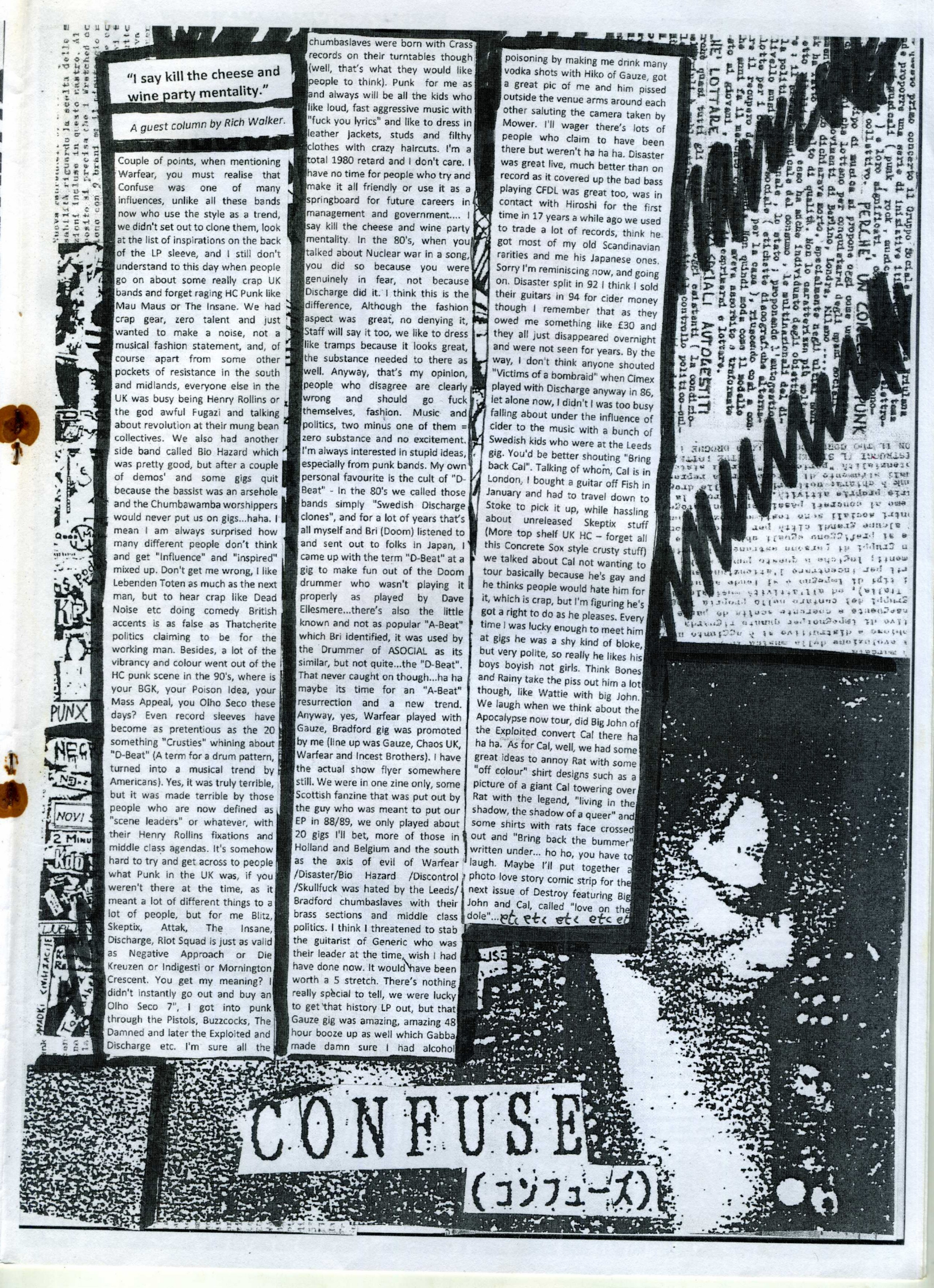
'Punk' has rarely seemed like a more fitting label – not in recent years, anyway. Not 'punk pop', the word 'fucking' in front of it. This is the return of unpretentious punk. Fucking punk.

Not 'garage punk'. Not 'skate punk'. Simply 'punk'. With

"I say kill the cheese and wine party mentality."

A guest column by Rich Walker.

Couple of points, when mentioning Warfear, you must realise that Confuse was one of many influences, unlike all these bands now who use the style as a trend, we didn't set out to clone them, look at the list of inspirations on the back of the LP sleeve, and I still don't understand to this day when people go on about some really crap UK bands and forget raging HC Punk like Mau Maus or The Insane. We had crap gear, zero talent and just wanted to make a noise, not a musical fashion statement, and, of course apart from some other pockets of resistance in the south and midlands, everyone else in the UK was busy being Henry Rollins or the god awful Fugazi and talking about revolution at their mung bean collectives. We also had another side band called Bio Hazard which was pretty good, but after a couple of demos' and some gigs quit because the bassist was an arsehole and the Chumbawamba worshippers would never put us on gigs...haha. I mean I am always surprised how many different people don't think and get "Influence" and "inspired" mixed up. Don't get me wrong, I like Lebenden Toten as much as the next man, but to hear crap like Dead Noise etc doing comedy British accents is as false as Thatcherite politics claiming to be for the working man. Besides, a lot of the vibrancy and colour went out of the HC punk scene in the 90's, where is your BGK, your Poison Idea, your Mass Appeal, you Olho Seco these days? Even record sleeves have become as pretentious as the 20 something "Crusties" whining about "D-Beat" (A term for a drum pattern, turned into a musical trend by Americans). Yes, it was truly terrible, but it was made terrible by those people who are now defined as "scene leaders" or whatever, with their Henry Rollins fixations and middle class agendas. It's somehow hard to try and get across to people what Punk in the UK was, if you weren't there at the time, as it meant a lot of different things to a lot of people, but for me Blitz, Skeptix, Attak, The Insane, Discharge, Riot Squad is just as valid as Negative Approach or Die Kreuzen or Indigesti or Mornington Crescent. You get my meaning? I didn't instantly go out and buy an Olho Seco 7", I got into punk through the Pistols, Buzzcocks, The Damned and later the Exploited and Discharge etc. I'm sure all the chumbaslaves were born with Crass records on their turntables though (well, that's what they would like people to think). Punk for me as and always will be all the kids who like loud, fast aggressive music with "fuck you lyrics" and like to dress in leather jackets, studs and filthy clothes with crazy haircuts. I'm a total 1980 retard and I don't care. I have no time for people who try and make it all friendly or use it as a springboard for future careers in management and government.... I say kill the cheese and wine party mentality. In the 80's, when you talked about Nuclear war in a song, you did so because you were genuinely in fear, not because Discharge did it. I think this is the difference, Although the fashion aspect was great, no denying it, Staff will say it too, we like to dress like tramps because it looks great, the substance needed to there as well. Anyway, that's my opinion, people who disagree are clearly wrong and should go fuck themselves, fashion. Music and politics, two minus one of them = zero substance and no excitement. I'm always interested in stupid ideas, especially from punk bands. My own personal favourite is the cult of "D-Beat" - In the 80's we called those bands simply "Swedish Discharge clones", and for a lot of years that's all myself and Bri (Doom) listened to and sent out to folks in Japan, I came up with the term "D-Beat" at a gig to make fun out of the Doom drummer who wasn't playing it properly as played by Dave Ellesmere...there's also the little known and not as popular "A-Beat" which Bri identified, it was used by the Drummer of ASOCIAL as its similar, but not quite...the "D-Beat". That never caught on though...ha ha maybe its time for an "A-Beat" resurrection and a new trend. Anyway, yes, Warfear played with Gauze, Bradford gig was promoted by me (line up was Gauze, Chaos UK, Warfear and Incest Brothers). I have the actual show flyer somewhere still. We were in one zine only, some Scottish fanzine that was put out by the guy who was meant to put our EP in 88/89, we only played about 20 gigs I'll bet, more of those in Holland and Belgium and the south as the axis of evil of Warfear /Disaster/Bio Hazard /Discontrol /Skullfuck was hated by the Leeds/ Bradford chumbaslaves with their brass sections and middle class politics. I think I threatened to stab the guitarist of Generic who was their leader at the time, wish I had have done now. It would have been worth a 5 stretch. There's nothing really special to tell, we were lucky to get that history LP out, but that Gauze gig was amazing, amazing 48 hour booze up as well which Gabba made damn sure I had alcohol poisoning by making me drink many vodka shots with Hiko of Gauze, got a great pic of me and him pissed outside the venue arms around each other saluting the camera taken by Mower. I'll wager there's lots of people who claim to have been there but weren't ha ha ha. Disaster was great live, much better than on record as it covered up the bad bass playing CFDL was great too, was in contact with Hiroshi for the first time in 17 years a while ago we used to trade a lot of records, think he got most of my old Scandinavian rarities and me his Japanese ones. Sorry I'm reminiscing now, and going on. Disaster split in 92 I think I sold their guitars in 94 for cider money though I remember that as they owed me something like £30 and they all just disappeared overnight and were not seen for years. By the way, I don't think anyone shouted "Victims of a bombraid" when Cimex played with Discharge anyway in 86, let alone now, I didn't I was too busy falling about under the influence of cider to the music with a bunch of Swedish kids who were at the Leeds gig. You'd be better shouting "Bring back Cal". Talking of whom, Cal is in London, I bought a guitar off Fish in January and had to travel down to Stoke to pick it up, while hassling about unreleased Skeptix stuff (More top shelf UK HC – forget all this Concrete Sox style crusty stuff) we talked about Cal not wanting to tour basically because he's gay and he thinks people would hate him for it, which is crap, but I'm figuring he's got a right to do as he pleases. Every time I was lucky enough to meet him at gigs he was a shy kind of bloke, but very polite, so really he likes his boys boyish not girls. Think Bones and Rainy take the piss out him a lot though, like Wattie with big John. We laugh when we think about the Apocalypse now tour, did Big John of the Exploited convert Cal there ha ha ha. As for Cal, well, we had some great ideas to annoy Rat with some "off colour" shirt designs such as a picture of a giant Cal towering over Rat with the legend, "living in the shadow, the shadow of a queer" and some shirts with rats face crossed out and "Bring back the bummer" written under... ho ho, you have to laugh. Maybe I'll put together a photo love story comic strip for the next issue of Destroy featuring Big John and Cal, called "love on the dole"... etc etc etc etc



Noize Reviews

Fuck Off Music

Injections – Demo tape. Best band in the UK right now. Nay, best band in the world right now! Fuck you, oi oi oi, fuck you, one two three four five, fuck you oi. Not for fake punx. (beerandpogo@hotmail.co.uk) **Nomad – Demo Tape.** Crude SS meets Disclose raw hardcore punk with obligatory Kaaos reverb vox. But it's pretty good. It's got a good swing&beat&noize all around. Here's a few more things I remember about the tape: mid-tempo grooves blasting into d-beat drums, raw noisy riffs with crummy solos, there is a broken TV on&a crazy drunk is shouting in the hallway. Anti-Cimex drums with a noisy raw guitar sound, Framtid sounding songs with mad drumming at beginning&raw basic riffage, a Cimex styled song but with guitars sounding more like Crude SS, feedback noises everywhere... Anarchy! Noise! Sonic fucking system! Now! **Peroxide (Pdx) – demo:** This is really good stuff, PDX noise-core basically. Guitar is a fine tuned mess of U.B.R.&Vorkriegsphase vs Zyanose&D-Clone clonery. Wow! While most new demos are totally shit, which is cool for tapes, this is actually totally 7" inch quality in my opinion. Leans more towards Disclose than Confuse,&more towards Atrocious Madness than Lebenden Toten,&finally more towards Prottest than Protess if you know what I mean. **Krömosom – Demo Tape.** Nasty guitar sound. Rumbling bass. Reverb vocals. Hard d-beat. Noize. Where did all the noise freaks come from? That sexy Irish lad just joined this band. Good on 'em that, since they're goin to Amerika on tour&will be releasing LPs&7"s&getting free head from all the sexy punx. (kromosompunk@gmail.com) **Hondartzako Hondakinak– Demo Tape.** New raw hardcore punk band from the French part of the Basque country. I liked this demo a lot. Sounds a bit like OTAN, with basic Ramones riffs in there (not that HH sound at all like the Ramones!), some Swedish basic raw punxerie as well. Vocalist Remi, who is by the way the most prolific reader of More Noize Zine in the world, barks in the Basque language&I like how he sort of over-pronounces some words which makes it sound snotty&"punk". HH plays raw hardcore punk, pure&simple. For what this is, a demo tape of a relatively young band, I think it's absolutely brilliant. Fucking stylish cassette too. I can't wait to hear what these dudes will get up to as they play live more&develop ideas further. (chupacabra.sucks@gmail.com) **Kronofogden – Rid I Natt tape:** Did you read the Krig I Hudik interview yet? This is the band Roffe Ragnarunk talked about. You'd be a retard if you did not like this, being part of the best Swedish hardcore punk of recent years. At some places it does lean towards that melodic d-beat thing, which I normally hate, but overall with Swedish vocals that sits firmly in a classic Swedish punk style, this sounds 100% Swedish like Tottis&others. This sound is also modern, it's definitely of a generation that grew up in the 2000s, no old bookish commies that sit around listening to Svart Sno here...hahaha. I mean, it sounds a bit like something between Totaliar&Harda Tider. Kronofogden has an own sound&an own style. Which is probably a lot more than can be said for your band. In short, this is probably the best Swedish shit I have heard in a long time (Heratys excluded). **Kruel – Terror Tape #2.** Kruel sound like MG15 on their first demo, fuzzy&muddy,&would fit on the first three V/a Really Fast comps. This is some sort of re-recording of the previous demo. Pretty good. **Cervix - Demo 2010.** I take it this has the singer from Dicthomy, that mystery noise punk band interviewed in some zine that no one has heard (I still want to hear the Dicthomy demo, anyone want to help me out?). Anyways, here's to NYC rawkore! I think this shit is great. Sound quality is totally fucking rubbish. That's great also! Vocalist is far-out. It sounds more Japanese than anything Japanese I have heard recently. It would not sound out of place on a Japanese hardcore flexi from 1987. It's as punk as Warhead. Cervix is inept, stupid, basic, totally stylistically schizophrenic, over-the-top&yes, far-out. With a little touch of Brazilian bedroom black metal. Cool weirdness. **Nonsense – Demo.** I only checked this out because of there is a U.B.R. cover, which is good. Apart from that song, Nonsense play fairly ok grind hardcore which is quite reminiscent of 1990s hardcore. I like the attitude on songs like Distort Balkan! Cool! **Mäuser – Summer Tour tape.** New US raw punk band with high currency in the never-ending global DIY hardcore punk whispering campaign for mor noiz. Mauser is definitely inspired by Framtid, at least singer sounds like it, but by no means possible does he come as close as he'd wish to the ferocious anguish of the Framtid singer. How could he? But it's cool anyway. Musically it's sort of Cimex / KAAOS / Crude SS ripoff with mandatory noise&shit thrown in. Despite the distortion&feedback&the angry Framtid-style vocals, at bottom Mauser sounds like a US d-beat/crust band. Old habits die hard. But yeah, cool that they're playing with noize&feedback shit, nothing wrong with that. As I say: More noize! It's miles away from the insane over-the-top noise of Japanese contemporaries (not that there is a competition). But, if Mauser is going for craziness like Framtid&others, then they might as well go all the way&stop playing riffs. Stop playing music. This is I think the number one criticism I have of Western bands that try to copy Japanese bands; that they think it is possible to make noise by playing music. Stop thinking in terms of straight lines&boxes! Death to musicianship! For some reason I thought they were from NYC, but actually they're from Florida. But I like this shit. (Mauserpunk@gmail.com) **Deformity 2nd Demo Tape.** NYC raw punk from Shiva&gang. This is heavily on noise&chaos, just like I like it. Sounds like it's recorded in a sewer. I dig the noisy sound of drunken/sober amateurs. This is great! (eggmangel@gmail.com) **Deformity 3rd Demo Tape.** Shiva from Accept The Darkness fanzine sent me this ages ago (summer 2010?)&I really should have included this in last issue's reviews. Sorry. I think Deformity is great. Sound is shit. Drums are great amateurish sloppy C-BEAT. Guitars are chaotic&inept&shitty feedback noise arhghghg. Bass riffs are simple punk rock radness. Singer is crazy. This is fun shit&definitely one of the more interesting US bands playing noise today... which is why I just sent the band an interview. (eggmangel@gmail.com) **Future Terror –Six tracks demo.** New PDX band playing sort of bouncy hardcore punk of a Northern European&English feel, i.e. exactly&precisely like early Doom. Perhaps a little less dusty than say Doom from the War Crimes LP era, but sort of like that. I liked it... but as always happen when I listen to new band that reminds me too much of an old band –I turned it off&played Doom instead! **Isterismo – In Giu Sotto Tape.** The best hardcore punk band in the world –who was supposed to be interviewed in the last issue—got released on tape by Hardcore Victim. It's all old songs but who cares? This is fucking great!!! Probably this is the one tape that I have got in the last five years or more that I have played so many times.&that means a lot because it's a pain in the arse to play tapes to be honest. I think this tape is probably the best of all Isterismo releases. The noisy shit&the marginally more accessible shit are perfectly collected here&it makes for an incredibly great 8 minute listening. This would make such a great 7" compilation like the Wretched comp 7". **Persevere - Tape.** Japanese hardcore punk band two song tape, sounding much more hardcore than the street punk I had expected&pretty cool... It's got that Japanese swing/swagger that a lot of bands from different genres have. Works perfect. The cover does not give it much confidence but the music is ten thousand times better... **Filthy Hate – Hatred Stench Corpse Tape.** Chaotic&confused Japanese hardcore with two vocalists&a lot of breaks&mixing styles, a bit like Reality Crisis. But I was expecting stench core... Cool foldout art, but I only played this twice. (Hardcore Survives, Japan) **Minority Xpose – Self Titled Tape.** This was a high-school band of people who went on to Krossa (singer)&The Sick (the others), at least that's what I think. This is more Japanese *Disarm* obsession—yes, cliché reverb vocals&an attempt to recreate the guitar sound as *Disarm*. A few songs such as 'War' does little to provoke interest, but others like 'Discharge' provide enough of high-lights of sorts. 'Bomb Attack'&'No thanks No Master' (where is that riff from again? It's a Swedish riff I am sure) are really great punk songs. I liked best the songs that does not try to ape Disarm, such as "Kill" which is a mid-tempo almost street-punk song that could be a future neo-KBD song really (which is sort of fitting when you consider some of these kids went on to play in The Sick). Overall this is a pretty charming cassette tape so it's a definite keeper that I will continue to play because I am a sucker for shit like this. For fans of Japanese fans of Disarm&Sötlimpa. **Massgrave – Are Your Freaks Too Tape.** More UK HC stench from Japan, Extreme Noise Terror&Sore Throat etc. I liked it but I did not think it was amazing. Should probably see if my impressions are the same as six months ago when I got this tape&played it three times&then moved on. As always, impeccable packaging&artwork etc. (Hardcore Survives, Japan). **Cervix – Winter Tour Tape.** It sounds as if Cervix tidied up their shit a little compared to the other tape.&now Cervix is revealed as a one-way mid-tempo hardcore punk, sort of akin to Japan's CROW (I was going to say "early Crow" but there's quite a few riffs in here that would fit later more-metal-era Crow as well). Vocals are less over-the-top on this tape, I think, or perhaps more defined, last time it was as if you could barely understand what you were hearing, but now you do –although you won't hear a single word, just a stream of anguish / bad attitude. It may sound a little contrived&silly –another US band copying the Japanese&with a lot of noise&crazy singing – but this tape was fucking enjoyable to play. Fucking cool. **Unlearn – Demo.** This is a Canadian band that plays noisy fast hardcore punk, blown out bits, solos, reverbs etc. Not unlike a mix of what other a few other bands are/were doing. It's good driving shit, if predictable like all bands playing Discharge inspired hardcore,&it's also pretty distorted&noisy but I wonder if they have something worthwhile to say – songs are titled Faceless Bastards, Death comes to you, A blade etc. **G.A.Z.A - Demo 1.** FUUUUCCCKKK!!!! I totally did not expect this. My friend Masken made a joke saying "Tony will probably like this shit". At the risk of walking straight into a trap set by friends to see if I would review any old shit: Of course I fucking liked this!!!! HAHAHAHAHAHA. Now you owe me a beer. Jokes aside, this is cool, raw noisy shitty rehearsal... (noiserags@gmail.com) **G.A.Z.A - Demo 2.** Much better sound here, great bass&drums&ear-shattering distortion, as always I am not sure I like the vocals, but yah it's all good. Sounds like some shit to come out of Japan, like T.N.A., Zyanose, Exithippies&Ferocious-X et al. Next to Nekromatiker this is the best noize shit from this part of the world I have heard recently. Over-the-top is probably the only way to describe this band. Update: a Youtube video confirms this is indeed a "real" band,&instead of guitars someone is grinding a microphone against the speaker of a tape player! Which is stupid&also great. Henke from Dislickers is apparently in this band... (noiserags@gmail.com) **Vaginors – 4-track Demo.** This is Australia's definite answer to the Swankys. With a few obvious exceptions, I think this is the closest I have ever heard of a band outside of Japanese playing noise punk like Desperate Children, S.C.U.M., The Swankys (obviously), Expose, Chaoschannel etc. Vaginors play noisy punk rock, not distorted hardcore (or worse: noisy d-beat). I particularly like how the fuzzy distorted guitar is in the background, too many noisy punk & HC bands put the distortion at the front&it gets too messy (only the Wankys can get away with that). The vocal is too obnoxious, which is great... You instantly hate the singer. I really want to beat him up, which is one of the criterias for me liking a band. If I don't want to punch your vocalist: forget about a good review. The only thing that stops this from being the best shit ever is the lyrics, particularly the songs "Noise Hero" ('I want to be a noise hero')&"Loud Night" ('I want to spending a loud night') which are so fucking retarded, not to mention straight-up obvious. That shit very very very nearly ruins the whole damn thing! It would have been so easy to just change the order of the words to make it a little original – how about "Night Night" or "Spending Hero", or what about "Night Hero"? Or what about "I have a loud nose"? Afterall that fucking vivocalist does have a massive nose right? At least it looks like that because of his ironic moustache. Ok jokes aside, I like this a lot&can't wait to hear more. (wertyy1@hotmail.com). **The Helpless / Leprosy split-tape.** LA raw punks The Helpless continue to desecrate the corpse of KURO but they do it fucking masterfully! The previous tape was also great (even if the tape had really poor mastering), but the danger was always that they'd be a 5-song novelty band. The incredibly high standard of the songs on this tape shows however that THE HELPLESS is consistently amazing. Fucking great! I would recommend John to break up all his other bands&keep this band going forever! Aussie cunts Leprosy have also had a tape out&I must have reviewed that before. Lo-fi hardcore UK82 punk, very broadly like Disorder&Chaos UK. I think they're more together on this tape than on the other one, or better crafted songs or some shit? I don't know. Guitar sounds is much more nasty&raw than before which is a cool addition. The song 'Culture Victim' sound like something off the Death Sentence EP with changed lyrics,&that sort of nails the band I hear on this tape. 'War's a nightmare' sound like something a Japanese noise punk band in the 1990s might have forgot to record (Screaming Noise, Dust Noise etc), but again with vocalist sounding distinctly English—and Death Sentence is probably the best comparison I can think of. **UV Race – Homo tap.** Fuck, I was so ready to commit a brutal fanzine axe-attack on this extremely popular hipster shit, but the truth is that already halfway into the first song I realised that I actually like this mongoloid hippie hipster lo-fi shit. So I'll just shut up&pretend a lot of people will think I am oh-so fucking funny&witty for writing this review the way I just did. **Contort -Demo Tape.** This goes well&beyond whatever most bands are trying to do with their noisy guitars&shit. There's depth in this Irish distortive fest. Darkness also. Perhaps even "sophistication". Early Disorder is a good starting reference point, but this is uglier&more depressing than anything Disorder ever did. I thought was that it was a bit too long though, I mean it's got 8 songs&the tempo isn't precisely quick. By four song you had me convinced that life was shit&I was already drafting my suicide note. Had it been half the songs it would have been a release you would want to go back to over&over again. But that won't be an issue when they release a 7" which they will no doubt do one day. Lets just hope they can rein in any potential Framtid fandom&continue to find existing noisy outside of the school of Western generic raw d-beat sounds (medistro@yahoo.co.uk) **Prottest – Hardcore Manifesto 2011 tape.** This is some weird fucking weird shit!!! I played this a few times before I could hear what it was. A lot of noise basically. Well not noise precisely, just some drunks that try to play punk but with zero musical ability. In fact I'd say their musican ability is in the minus, minus 5 points to the guitarist! But the lyric sheet reveals some sort of basic intelligence. First song starts out thanking the DIY scene for encouraging the members to start a band&then the song goes on to say goodbye to the scene&give thanks to the DIY as the band is already moving on to mainstream success. I am not sure if this is ironic or what, because these guys can't even play their instruments if their lives depended on it! It basically sounds worse than a disabled childrens hospital's musical class, with a musical education teacher drunk on cheap cider! The title is hardcore manifesto&this band seems to think they can come&preech to us about what hardcore should be or should not be. They must be Nazis. Other songs celebrate the death of punk musicians, about bringing knives to shows to deal with punk business men, about firebombing the police, murdering politicians&about planting poison in the free pasta for travelling crust bands at DIY shows!!!! This is indeed some hardcore radical shit set to some sort of lame entry level garage punk band. (£5 + SAE to Prottest c/o, 31 Woodville Road, E17 7ER London, UK) **V/a New York Rules tape.** Here's a cool NY punk sampler with a lot of bands. Two songs each from Pregnant (stoner rock meets indie rock with small Wipers feel, okish), Night Birds (US retro punk, like Zero Boys,

ONE DRINK WITH
前売 1,200
当日 1,500

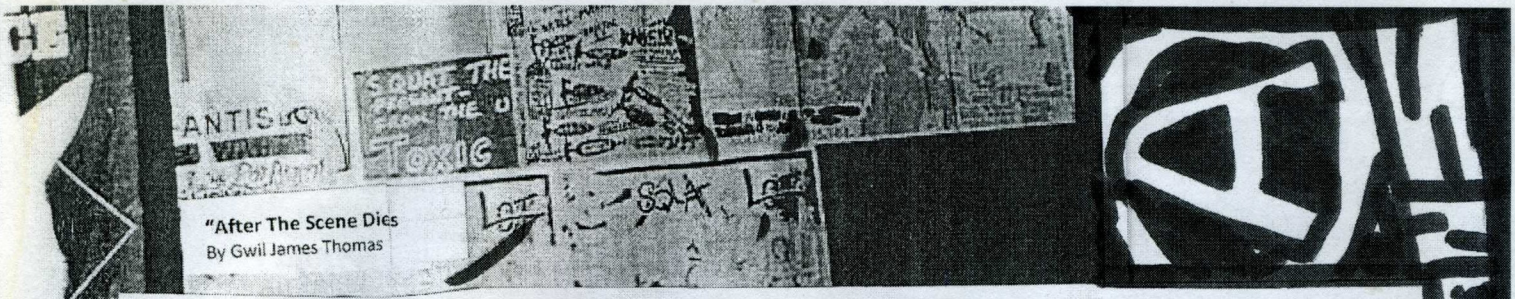
not bad), The Men (noisy Brainbombs type shit, with a DEVO cover, but better than how I make it sound), Nomos (raw-sounding hysterical rabid hardcore, damn good), Byrds of Paradyse (Melodic lo-fi emo KBD grunge punk shit, I liked the second song), Nude Beach (stomping psychelic indie-pop, pass the joint!), Dawn of Humans (bestest fucking band in the world)&Hank Wood&the Hammerheads (kind of sounds like what you expect: claustrophic outsider KBD punk craziness). The highlight for me was hearing bands I had only heard of. Also the second Dawn Of Humans song (it's as one) which I never heard before. Strange that that Crazy Spirit is not included. Comes in a fucking envelope with a fucking poster. (www.burnbooks.org). **Spit On The Major #20.** This is so fucking good – Teodoro gives a first introduction to a number of Spanish obscure hardcore bands from 1980s&I for one never heard any of those bands before. Autodefensa was an anarchist hardcore band of the same musical school as Tatuerade Snutskallar or Snobbslakt, or say Rapt from France, or Scum Dribbulerz&other pre-noisecore noisecore bands. This is an invaluable zine for anyone into hardcore... It's hard to believe that these Spanish unknowns have not been compiled on vinyl yet, I wish someone would though. **Got Myself #4.** Sam is a fine music journalist&I felt as if he's normally a hack at some music press covering boring music but does this zine on the side to lash out his real passions. Actually he writes that he's a radio DJ, when he describes the AMAZING cover (Black Flag LP with scribbles all over it, which is fucking the bestest zine cover I have ever seen –not because of it being a record cover, but because of the scribbles of course), so I guess that's partly why he knows how to talk about music. I wrote "fine", by that I mean the text is considered, straight&no bullshit. There is no gonzo shit in there, like in this zine where I rather get off on a tangent that discuss the merits of snarl drums versus Fender guitar tuners, or whatever (I don't know how music is created).&it's all for the better as this zine was a real joy to read. There's a Roky Erickson section that was cool to read (everybody loves Roky, me included), albeit a bit odd that this was in zine with Black Flag on the cover&Die Kreuzen on the back, a overtly US HC zine -but finally this zine made me understand why people like Distort&Ratcharge&others go on about garage bands: they think it's all rocknroll. Which is not far from the truth, of course. The real question is why garage punk&not hardcore punk –hardcore punk with studs, leather, spiked hair, glue, cider&all the rest of it- I think the answer lays in some sort of demarcation between the crowd that hang with Terminal Boredom on the one side&the crowd that get drunk every night. But I am no sociologist. There's also some interviews in Got Myself, I won't go into it here but all great stuff, as well as record reviews (good for being selected ones, not just any damn record –as I tend to review). Best of all was the Greg Ginn show story review where Sam talks about booking the legend&watching his dreadful current stoner folk hippie bands play dreadful music, smoking weed&not responding much to questions about SST records. The layout is above all impeccable. I traded a bunch of More Noize 5's for a tremendous pile of US HC zines with Sam who does this zine. Awesome. Get in touch. **Not Guilty #1.** On the eve of getting to see the last issue in print&thinking mine was entirely shit I read this zine. It sets out with a lot of aggro&macho talk. He doesn't want any politics in hardcore&he hates everyone in the scene because everyone is into Myspace&t-shirt designs. I like this dude. He is also an edgeman. With bad attitude.&a nazi to boot. I am not sure if it is all posturing or not, hard to tell with all these Aussie cunts trying to be tough. Either they probably are all really fucking hard wankers, or else they're all whites in suberia who likes to watch US TV series on DVD. But lets hope Aussieland is hardcore land proper. Lets pretend that this douche bag is as aggro as he tries so hard to come across as. I mean, if we can't have any radicalism or any meaningful political protest in hardcore then at least let us be fucking dangerous&crazy. Content ranges from interviews with US HC bands from English-speaking countries to zine reviews that tell people off that they're poseurs&receipts for pipebombs & vegan blowjobs. **Not Guilty #3** Finally got a copy of my favourite Aussie zine only to read that it is the last issue. Fucking wanker. This was like the first, full of bad attitude&barely veiled threats&obscenity. Great shit. Can someone please find me issue 2? (waynebennettsarmy@hotmail.com) **Accept The Darkness #3.** With more writing this time around, rants&on recommended tapes, zine, reviews of the best of the latest zines, tapes&7"s,&with great interviews with bands Tuberculosis&Crazy Spirit,&with Luc Kangnave / Gasmask Terror&with Frank from Warning Zine, as well as a retrospective on MG 15, this zine just gets better&better. Layout is impeccable&is every bit equal to what we all love about Crust War&Warning&others. Stimulating, inspiring, bursting with passion&energy, this NYC DIY zine is definitely highly recommended. **Accept The Darkness #4.** Another great zine from Shiva, this one's got interviews with Rayos X&Alex from Ratcharge etc. Rants continue in same vein as before – punk is emotional survival&resistance, made by&for the passionate genuine weirdoes of this world etc. Shiva is getting better&better at writing for each issue, which is great. There is however a lot of hyperbole&many times you will read the band names of Discharge, Shitlickers, Wretched, OTAN&Firmeza-10 etc. Kind of like More Noize then, yeah precisely. But better written&more authentic. Older people may feed of the energy of Shiva, or else get all cynical&say things like "I was like this kid when I was 17, but now when I am 35 my views have changed". I think that unless Shiva gets disillusioned with hardcore sometime soon he'll go on to write some of the best zines punk ever produced... **Accept The Darkness #4.5.** Back to the half-issue one-pager format, this is sort of a sum up of 2010 in records, zines, tapes&gigs. Awesome stuff&will be particularly good for those people who dropped out of punk&only just came back to it (after hearing people like me saying that the best time for HC music is now, harr harr). Basically get every record&every band Shiva mentions, they're all mine favourites too. **Ratcharge #23.** If you're anything like me you've been hoping for another English language version of otherwise written-in French fanzine Ratcharge. The last issue I could read anything of was the split with Distort&while it was mostly just excerpts from stuff published in French it was a definitely great read. Over the course of a week I had Ratcharge #23 with me everywhere I went—the train to work, the toilets at work, the park at lunch hour, in the bath&in bed—and the things my eyes rested upon included the picture of Die Electric Eels on the cover, the cool monologue about the Eels, a bunch of MRR columns reprinted, the Crazy Spirit interview by Shiva from Accept The Darkness fanzine (done just before my Crazy Spirit interview that went into MRR) from Freak Out zine but reprinted in English original, a few other pieces of writing that you can find out yourself,&a small dosage of record reviews written by the ever brilliant Mr Alex Simon. To paraphrase Manowar, if you are into Ratcharge, you're my friend. **Fuck Off Thank You Fuck Everything # 6.** Or whatever. Shiva ATD interview was both great&embarrassing, Discharge piece was embarrassing, the Gangstarr thing I did not even read, what else was in this zine? A few other things for sure. Definitely worth while the paper it was printed on, but a bit formulatic after six issues. Next time dig deep into your soul&bring out all the hate you can find. Put that hate down uncensured in the zine, remember that us fanzine makers are fighting an epic battle to the death against a golliant wave of internet apathy ion the HC scene&to be honest we need to die in glory. **Evil Minded #8** The best US zine of its generation comes to an end in a brilliant two part package containing passionately written words against apathy in US punk&more hate on lazy internet punks&lazy fashion punk. Bands are interviewed&more besides. As with every other issue of this zine, I found it fucking exemplaric&agree with every word. I am quite sad that this is the last issue. Buy this&then die. **Ploppy Pants 12** Talking of which, every word I wrote about Evil Minded applies to our Scot in brown, Mr Ploppy Pants' who is now a dedicated edgeman&soon to be ex-zine editor. This zine is a mammoth US noisecore tour special that comes with a free The Wankys flexi&all sorts of nutsy noise punk entertainment for all the noise punks&noise skins. IT IS FUCKING COOL! IT IS THE BEST FANZINE FROM SCOTLAND! IT IS REPORTING ABOUT AMERICAN WANK DISASTERS! IT IS A FREE FLEXI! As for the *The Wankys* flexi: it is great! It sounds like this: "Sk kkr rxx xy yss sgc gcg cg g agg ash gh asg hsg nnnnnn hs"&makes your ears go missing in a fight with your ageism. **Reality Crisis - Sound Of Destruction EP 7".** This is fucking great. Japanese hardcore punk, done well, very fast, two singers, lots of choruses, a bit all over the place stylistically but very well executed. That it's just two songs (inc a long intro) is perfect because I like this band in small doses. (HG Fact). **Gobierno Militar –S/t 7".** New Spanish raw punk band from northern Spain. 1-2-1-2 drums, raw nasty guitar&kind of a UK82 punk feel, or USHC like Negative Approach, or 'we've been shit on far too long' beat building-upwards Discharge lo-fi' shit,&as it's in Spanish you'd be excused to also remember classic bands like Kangrena etc. (Discos Enfermos/Crust As Fuck). **Asocial Terror Fabrication - Under the Dark Force 7".** Stench core nuclear attack! This is really fucking great. A lot more refined than the demo, as you'd expect. Early ENT meets early Doom meets early Napalm Death meets Isterismo. Absolutely great. (Hardcore Survives) **Chaka – Five track EP.** Brazilian d-beat (possibly one-man band, not too sure) based in Belgium. Pretty good. Is that a drum machine? Don't sound like it. D-beat lovers note, here's one of the better d-beat bands today. (contact@symphonyofdestruction.org) **The Sick 7".** Imagine a fifth rate Swedish 1990s trall punk from some small town somewhere filtered through Japanese noisy distorted punk rock!!! Second song is cool because it sounds as if they're singing 'det kittlar i halsen / det kittlar i halsen / det kittlar i min kuk" hahahaha. This is great. **Control - Live To Destroy Public Places 7".** Control was a Japanese noise punk band that played sometime around early to mid 2000s. I think? The record unfortunately does not come with any liner notes to explain why it was reissued or why it deserved to be reissued. Why is this band important exactly? The answer is not simply in the noisy pudding, which I do like. It's a shame there's no band history because I imagine this band did play some sort of role in popularising or re-popularising noise punk to Japanese kids. This EP contains 4 live songs, taken from their last tape on Punk Dischord, which was limited to only 100 copies. Considering that few live recordings of noise punk bands have came out not sounding like a buzzsaw jet-engine of asteroid imploding mess of distortion, I am guessing that Control actually did play something closer to Confuse, the Swankys&the 1909s Kyushu Violent Party noise punk bands. But based on this record (and the tape), Control sounds a lot like the "third generation Japanese noise-core" bands, as opposed to Confuse—that Control obviously loves since they ripped off their logo. So just based on this recording, while Confuse had really great songs&a clear balanced sound (just like Disorder), the sound of Control is much more overkill distortion to the point where you can barely hear anything else: it's just a static mess of noise. You do get some very mute flashes of poppy bass lines&vocals. To take a modern Western comparison, Chaos Destroy sounds a lot like Control. So lose the Confuse comparison already. Perhaps the band were really great&really important in developing a style that later because huge,&perhaps Control never did manage to record properly in a studio (consider the band Desperate Children, who barely left 3 songs on one EP,&yet I'd say they're one of the greatest noise punk bands!)&if the other Control tapes were also live recordings,&if the four live songs on this record are the best sounding of the bands' total live recordings, well in that case it would make this a totally legit reissue. Even at the controversial $20 pre-order price! That's a lot of ifs,&it is not helped by the fact that the record came out sounding quite a bit different than the actual tape version. On the record, the drums sound like someone is banging on cake-tins. not real drums while the very cool guitar distortion on the tape version is entirely lost&instead you'll only hear white noise. So we're guessing that this is a historically important band, but the reissue fails to provide a narrative to explain if that is the case. But the hilarious part is that even if this was a historically important band, as Control played noise punk it still makes for an extremely niched&obscure record that would only be of interest to the very most nerdiest noise freaks. To be fair, no doubt that's what Fabian had in mind reissuing this record: to make an obscure record for a handful of fans of obscure noise. But what makes this even more hilarious is that a lot of people actually pre-ordered the record, meaning that "statistically speaking" most of them would be utterly disappointed&perhaps disgusted by the ridiculous white noise on the record!!&that brings us to the great pre-order controversy. The label was only going to release a few of these, because that's what the band had agreed on, but then perhaps because there was a lot of interest the band agreed for the label to make more copies. So basically those that pre-ordered would have paid dearly for a limited edition version when the release turns out to be not limited at all. But worse, the label has twice before had to go through exactly the same thing with the first two batchs releases—People&Dead Noise 7"s—and then D-Clone 7". Whatever, this is all so corny that I don't want to mention it. Had the tape not been ripped&spread on the internet,&if this record had came out 5 years ago,&if the mastering had not been so poor, this would have made for a pretty legendary record. As it is, it's a noisy record that I will continue to play occasionally. (Damaging Noise Records) **Unarm – Hipocracy 7.** When I picked up the ATF 7" it would have made sense to also grab the Unarm 7", but to be honest I was a bit underwhelmed by earlier stuff, which largely passed me. Shit, I even had people write to ask for my opinion about the record. Jesus&Paco both told me to get it as well&in the end I did so.&fuck me, it's naturally very very good. A broken transistor radio or TV is standing in my room massacring my earbuds&whilst I shield my ears I hear a very brutal&angry woman next door scream&shout anarchist pleas of freedom&chaos!!! Unarm's vaguely reminiscent of Frigora, which means basically that Unarm is doing something not too far off from what Lastsentence is doing. For sure, Unarm sounds more like Lastsentence on the 7". But to be fair, Unarm has an own style&sound as well. in short, this is right up my street. Painful lovely noise!!! Title song is particularly good, great bass riff&hyper vox&Frigora Japanese style mangel!!!! (Hardcore Survives) **Asmodeus – Life CDR.** New Tokyo Antisect wannabees smash your chains on the most punk format in the world. The fact that Antisect has just been made ubiquitous following a number of reissues almost makes this Japanese band almost inevitable. Five songs including long bell-ringing crow rain intro leads to a slow stench of metal hardcore with strong emotion. Like a slower SDS,&it's pretty damn cool. I preferred 'Change Tomorrow', the fastest song on this CDR, but the last song with a lot of heavy chuggachugga riffery is pretty cool too&makes me think of the very last G.I.S.M. album (indeed backup vocals sounds so much like Sakavi... hey! let's start another rumour! it's him! This is them! Hiding behind the mask of a one-off Antisect tribute! Man, that's fucking clever!). **1981 7".** Is this band really from Finland? Pretty catchy rocking punk here with lots of guitar leads&soloing, kind of like Blitz meets Asta Kask meets the Mobs. But the chorus at the end of Nightmare/Reality set in I thought I was going to puke. The next song, Discarded Remains, is however straight-up the Mobs & Zounds territory&we're deep into squatted anarchist occupied Hackney&having vegan barbeques again, damn good. Then the song Silence continues in the same vein but steers a little more towards US pop punk (ugh! puke on me now!) I think, as does Blind Acceptance, which does however have a cool beat& cool chorus. I swear 'Faster&Faster' is a

READING YOUR OWN REVIEWS MADE MINE FOR OPINIONS GOOD LUCK

either a cover or else a basterdised theft of a the Wipers song&something melodic that my sXe friends used to listen to 15 plus years ago. The last song, we don't share the truth, is a fucking killer though, perhaps the stand out here. All in all this is an amusing irritating record to listen to, because I am not sure if I hate it or love it: at times its dangerously close to US pop punk / skate punk (in the worst possible way) but then just as you think you have decided to finally turn it off, 1981 is saved by antiwar text line or some sort of beat or riff that reminds of Zounds, the Wipers or perhaps Fugazi (I hate Fugazi by the way, but more on principle than anything). Fuck. **ORdER-Kombinat 7".** Two news songs that are a bit darker&less immediately recognisable punk songs, this band is amazing. Can't wait much longer for the forthcoming album. (HG Fact) **Oxygirl 7".** Finally I get to hear this Japanese all-girl distorted hardcore band (think Disclose) after long time waiting: Pretty good. **Mauser – End of the Line 7".** Found a rip of this somewhere&played it&was pretty impressed. Someone said it's the same songs as the tape release. I wouldn't know. But yeah, I liked this. Think it sounded a lot like Anti-Cimex, mixed in with Disclose type distortion, I liked that it did not rely so much on straight d-beat. If anyone has a spare real copy of this I'd love to trade or buy one. (Vinyl Rites) **Sista Kriget – 8 Track Horror 7".** Everyone knows everything already so no need to go into it. Mostly hardcore punk on this one, but two slower rockers that betray influence of the style of Discharge late 1983&Anti-Cimex's Painkilier era etc. Apropos the Swedish language thing, yeah sure that's funny but come on already, it's hardly original hahaha. While this is killer stuff as most new hardcore punk tends to be these days, honestly I was hoping something a little bit more mind blowing... No, I am not getting all jaded, honestly I played this with both feet&both arms batting d-beats&my head nodding like a madman. Problem is that I put it down&never played it again once the next new thing came along, which in these times of mass-produced hardcore punk of high quality meant no less than a few days. (D-Takt & Råpunk) **Vaccuum 7" EP.** Hold on, wait a minute mister! Lets play that again. No what the hell let's just play these five songs again!!! Whh ho oo oo aa aa aaa aaa aah hh hhh hhh hh, that's some noizy fucking thrash!!! Track by track: first one goes off on a STAGNATION trip with fast riffs, hammering drums, ferocious distortion noise&feedback!!! No point even talking about Bristol or Kyushua any longer!!! Second track is slightly slower in tempo but just as ferocious!!! Singer is a little bit more muscular than your average harsh noise band, but this is a hardcore punk band!!! Third one – like the first!!! Forget about hearing the vocals (although I heard a "fucking" in there hahaha). Sheat!!! Fourth starts with feedback&bass riff&smashing nuclear drums&moves into a marginally more conventional hardcore punk song –but it's great!!!—and I think it might be something about "victims of lies" (?), the solo towards the end betrays some Anti-Cimex influence. Last final song starts with brain drill&marching drums, kind of going for something akin to Giftgasattack mixed with Ferocious-X. There's also something about Kromoson from Australia in here. This is some tasty shit that can only be compared to STAGNATION. More noize! Less boring! **Normals – Ana 7".** Wasn't too keen on CD, in fact I can barely remember how it sounds any longer! No idea why I got this, but for those interested it is post-punk CRASS type shit I suppose...for fans of Eve Libertine et al. **Electric Funeral – Make noise not war 7"** Distorted d-beat shit Aesthetically&stylistically it is right up there with what I typically love but it's feels a little bit "by the numbers". Not sure why, [illegible] (Detonate) **Eddy Current Suppression Ring/Deathwish Split 7".** I don't even know... but then I am sure I am not supposed to either. **Distort #35: Insurgents – Fad Cash EP.** This is a band that gets covered in all A4 format US&Australian US HC zines. This is the first time I have heard them. They sound like a a broken transistor radio vaguely broadcasting late 1980s HC (Ripcord, Heresy, Napalm Death, Siege, Infest, Fear of God), the type inspired by international hardcore explosion after 1982 (Wretched, Mob 47, Terveet Kadet etc)&because it's 2010 there's some KBD sounding guitars, but as if laid infront of a steamroller&played at breakneck speed. I hope these guys are criminals, junkies&dangerous. No way this evil hardcore noise could be played by friendly people. But more realistically this is probably a bunch of bookworms, Vice magazine readers&people in chimney cleaner woolie hats&plastic framed sunglasses. Fuck. But it's really good&crazy. Kind of touching heights achieved by various priorly mentioned bands, like any given Terveet Kadet live recording from 1981, or Crazy Spirit in 2010,or Negative Approach lost recordings EP: It's nauseating noise for people that care about how they look&who read fanzines in 2011. Fuck off wankers. (distorttheworld@gmail.com) **Fogna – EP CD / 7".** Two Sicilian freaks&a drum machine appear to have resurrected the long dead spirit of Italian hardcore. A lot of this feels like something coming from a perspective of black metal&gothic death rock. It is also atmospheric like Italian movie soundtracks pre-1980. The drum machine is for the most part not too annoying, but like CRASS the key here is not the music, but the ranting vocals&the delivery of a message. This has been a year of lots of failures of "sounds like Wretched" taglines, but Fogna is the closest I've heard&I am talking 1986, not 'chaos non musica'. Fogna were supposed to be interviewed in this issue of the fanzine but they failed to get back to me or return a trade to me&while we did start exchanging emails I am not too sure what is happening. Maybe they're punx? Crazy Italian kids!!! **Fy Fan – Ingen Framtid For Alltid 7".** Melodies are thrown out for a blown-out noisy new sound, which works. At least four songs out of six are old songs from previous EPs rerecorded. Great band, great record. Fy fan! **Cider – Third Reichord in 19 Years 7":** I missed the band on UK tour because of silly family obligations. But I got the 7"! It's Cider! They sound like Chaos UK&they are older than your dad&they are Americans! Great balls on fire! **Nuclear Sex Addict 7":** Remember that embarrassingly poor review I wrote about this demo in More Noize #1? I am a bit surprised that this got released on vinyl. I think it is not a good thing that so much shit gets released&re-released all the fucking time. Less is more is noise. I did not hear much d-beat this time around. It's a much more consistent demo than I thought, weird memories I have got. Hope this goes to show that you can't trust a friend, at least not me. Everything I write here is made up or at best an outright lie: Pretty good record this, then. **Warhead 7":** Wow this was fucking noisy. Warhead is probably the punkiest band in the world. Love this shit. Yes. **Nomad –7":** Did I review this before? They all sound the same after awhile, all these US noisy bands. Guitar sound is pretty exactly as it should, drums has a good Cimex feel I reckon, singer is not too annoying even though here's another reverb vocalist, it seems the single&the sings are entitled things in Japanese which is fucking weird for an American band. Seriously, it is ridiculous. Yes, I know it is ridiculous when Japanese bands sing in Swedish or Spanish but somehow it doesn't matter so much as when western bands do it. I don't know. The music is a little bit too straight at places, a bit by the numbers, or as if they're afraid to strain outside a programme of notes&riffs placed in straight lines. Seriously, stop trying to make music&stop trying to be Japanese&stop trying to do what you think is cool:&then NOMAD will be the best band in the world! Maybe you should ask the drummer to be the guitarist&the guitarist can be the bass player&the vocalist can play drummer&the bass player can be the vocalist? I am sure the result will be better. But regardless of all this hostile talk, I actually fucking actually really really actually fucking like this record. Nomad are totally bonkers. **Nekromantiker 7"** This is great. Somewhere between Confuse demo and one of the better early Exithippies records with vocals that call to mind old Dutch HC (sorry that ccent does stick). The humour exhibited on this record suggests that band members are born in the 1960s and 1970s. Fucking old timers. You'll love this. I am interrogating them for the CIA soon, so look out for that.... **V/a Brutales Matanzas LP.** Brutal murders in Mexico. Well you will have heard about this excellent already-cult-classic compilation LP already, unless you have been hiding under a crust rock. From the second you hear the singer of Masturbator on the first song you'll know the hype is more than justified. The record in full basically sounds as it looks on the cover.&then it gets more gonzoid from there. Basically if you take one thing from this zine, it should be to go out&buy this LP. The most punk release this year (or last year?). **N-klär Blast Sun-tan – Blot Out The Wortless Sun LP.** Did I get the band name right? I have already reviewed this elsewhere. Feel like I am repeating myself. Well, this LP was great. It's a crust core odyssey that's totally over the top, these US kids are out of their trees. I am sure they love beer.&smoke. So do I! Lets party! It's fucking Great! ARgh! Grrrrrr! Buy it!!! **Giftgasattack– Noise Hero LP.** This is amazing. Absolutely crushing. Basically, this band&the people in the band seems to me to be 100% the real thing,&that's nothing any association with a certain novelty band or massproducing label can do away with (nor a ridiculous album title). GGA is the best Swedish contribution to the world of noisethrash to date,&in my humble opinion GGA made theirs circa 15,000 times better than majority of US raw punk bands. There is a lot more I could say about this band that would probably convince the people that think of GGA as posers that they were not, but it is really not my place to do so. Nevermind, everything turns into to mockery media, fuck off. **Nerveskade LP.** I think Nerveskade is a bit more influenced by D-Clone on this album, maybe they talked guitar tech stuff while touring&hair spraying their spikes together? Great noisy Disorder punk. **CRASS – Crassical Collection: Stations of the Cross Remastered CD & Crassical Collection: Feeding of the 5000 Remastered CD.** I don't care about all the talk: Crass are great! This sounds very very good. Like the band is in the room with you. Amazing to hear new sounds in songs you know by heart. This is like the difference between the songs on Legacy of Brutality&the same songs on Static Age. Well over-due release&a must have! It is just a shame that CRASS—which once felt as dangerous as a real live bomb threatening to go off in your head—is today as accepted in popular culture as frozen fish. But I can always use my knife... **Hazard + Fight Back: Realities of Hardcore Punk CD.** Split with two Japanese bands. When I first heard this I thought that the singer of Fight Back sounded like Bastard&Judgement, then I realised that it is because he was also the singer of Bastard&Judgement! Hahaha, it took me a few months of listening to even get that. I am so stupid. Upon further inspection Fight Back reads like a who's who of Japanese hardcore history, with members having been in GISM, Systematic Death, Gudon, Lip Cream, Tetsu Arrey etc. Fast metallic hardcore punk like late period Crow,&its not too bad!!! I will most certainly continue to playing this. Hazard is pretty fucking damn cool!!! They have totally shitty sound, very lo-fi&amateur feel but otherwise a raging hardcore punk with power leads. I suppose Hazard bridges the two main strains of modern Japanese hardcore. Should not be impossible finding this CD release, which is well worth doing for cool packaging&notes etc. **Hellkontroll - Wanker War 10".** I had to hear this after friends insisted that Hellkontroll's suddenly become pretty damn interesting. I agree. With lyrics about power&propaganda, mercenaries&war, Hellkontroll have taken something from Amebix, Napalm Death&Confuse&something from the noisecore bands that came from the hardcore punk scene in the 1990s&what they've ended up with is a raw mess of noise that sounds refreshing&just fucking great! It seems to me that now that all these bands have managed to escape the holes they build for themselves by copying Atrocity Madness&Lebenden Toten; the old status quo of quite-frankly shit crust bands has been finally totally upset&as a result there's all these different bands reaching out to make something new in hardcore instead of just copying the dominant hardcore punk style of their day. It's fucking exciting too because the boundaries of this new direction of noisy hardcore punk is not yet set so diverse bands like Schizophasia, Nuclearblast Sun Tan, Lotus Fucker, Chaos Destroy, Giftgasattack, Vaccuum, Stagnation&several others are making all this noise but none of them sound a-like! Whether we'll see a new peace movement be born out of this musical laboratory is probably a little too much to ask for but at least it's enough to upset the old fools at the punk pensioner rest home as well as all make all those easy-listening music fans run for their life (it's the people you see at shows with too many patches). **Firmeza-10 LP.** Wow! This LP is the best hardcore record you will hear in 2011. It is in all aspects perfect! A very very important hardcore record. The more I listen to the new LP I am thinking it is a very strong musical statement. It seems like the new LP attempts to play hardcore punk songs not like an imitation of the generations of punks but as if hardcore punk was absolutely something new by taking the way music is played back to its roots, back to what the originators of hardcore punk did. It is "noise not music" like Discharge said theirs was, but it is definitely not "noise for the sake of noise".&more importantly, like the way early Discharge made music, it is less about a style than about making music&sounds that fits a radical message. In this way, for example, I think the Firmeza-10 guitar on some of the songs of the new LP sound more like a siren, or a sound of warning. This is how I feel about the classic Discharge songs: they are the sound of protest! **Gasmask Terror LP.** Against the insistence of friends&other zines I have slumbered along the road of European hardcore in persistent ignorance of France's proudest sons. I even had the new LP sitting for some time before I played it. I have only heard one 7" before&that was wrongly described as sounding like Totalitar, at least I thought at the time there was little Totalitar about Gasmask Terror. I mean there was a lot of screaming going on on top of a fast paced modern hardcore crust punk thing but I did not immediately like it... Until I played this LP, shocked, thinking I had played the wrong record or that there was a different band on the record!!! Why is it great? There is intensity in this shit, obviously because it's got a high tempo, but there's more to it than just speed. The guitar is definitely of the sort of same school as Totalitar's (I always think of it as the classic early US HC guitar sound like really early Black Flag, but played on songs that are more inspired by Discharge than anything US HC) but Gasmask Terror's songs are more Skitkids type songs than Totalitar songs (if this makes any sense). I am also curious about the vocals, because I can't remember that they sounded like they do on this LP. I like it a lot, I don't know why because I typically hate that type of vocals (unless it's an old band,&particularly old Japanese band, like Zouo or something) and... well who cares: This LP is among the definite best albums of last year, shame on me for only bothering enough to play it now... **Death Dealers – CD.** Do I write a lot of crap or do I just tell it as it is without being clever? I don't know. I thought this sounded like Disgust or like Extreme Noise Terror. Like a side-project with parts strongly inspired by Anti-Cimex's S/t 12" era. I preferred slower songs as the drums are so fast that the otherwise superb beats by Charlie got sort of lost,&the instrumental sections because the vocals are so distinctive E.N.T. vocals,&I guess the guitar sound is too clean&not enough raw&distorted. The songs are also typically very long, which kind of bored me. Vocals sound like some sort of monster which I don't like so much; it makes me think it is a joke. But all that besides, I thought it was pretty good&pretty cool album actually. Particularly the Anti-Cimex 1986 bits. **Electric Wizard – Black Masses CD.** Yeah fuck you. I am allowed to listen to precisely whatever I want. To be honest though, I probably only heard about this band through the hype, played the old albums a few times but nothing that stuck, perhaps wrong timing, perhaps I'll find get into them now when it's clear the new album is pretty good. Stoner doom rock with nude girls everywhere. I probably played this album five times everyday this spring&summer. **Mundo Muerto "Entre El Kaos" LP** This was available through the internet, not sure if it is released yet or what but who cares right? This is fucking INCREDIBLY good. Spanish hardcore punk with an upbeat, passionate&genuine feel to it. This is done with so much good intention that I don't mind the melodies&harmonies nor the choruses at places (which in other bands would have me reaching for my revolver). This is absolutely essential on the level of life&death. If you should play someone a punk song this year make it Mundo Muerto. Or die.

THIS LAST ISSUE WITH REVIEWS – SO STOP SENDING SHIT OK?

LIVE HOUSE 徒楽夢
福岡市中央区今泉1-21-19 福定ビル3F
前売券は、エジソン、ビブレ2
徒楽夢にて 150 枚限定発売
FUCK RECORDS



"After The Scene Dies
By Gwil James Thomas

When Keith looked back the audience had grown, again. Where they came from and their exact motive for being there remained a mystery to him. It was a dingy, run down venue. Keith told himself that places like this were the best for their band. They'd played together a couple of times, but mainly just to friends. He glanced across to the drummer, the guitarist and the bassist hoping that they might show more of that lost rock and roll soul. But it was no use; they both looked at him with expressions that asked if he was going to carry some kind of a show as a frontman. Keith got back to biting his nails, thinking everything through, he was way too shy to even speak to anyone, let alone sing to the wolf pack before him. He wished he played some instrument, with which could try to drown himself out. Why hadn't he learnt to play the guitar or the drums? He should have kept up his flute lessons. There's no knowing where he could be with that now? No, he told himself. This was a band; it was like a gang, a family a relationship. They were in it together. United, they stood and fell. He liked saying that to himself, almost like he wasn't actually about to get up and perform. Someone had previously argued to Keith that the stage was all about stroking an ego. But to Keith not getting up just seemed to be for the safety of not having an ego shattered. The stage seemed to be one of the most genuine places he'd found. Thousands of miles away in a place named Corpus Christi, someone had heard the rattling from their cage and thought weren't actually that bad. It was a good job they couldn't see them now.

Keith stared back to the stage, as the current band dragged into the chorus, of their tenth or possibly eleventh song. To keith the band sounded very similar to a lot of other bands out there. Keith's outfit, The Joseph Merrick's Tribute Band weren't as pretty as the other bands, nor had as many FX-pedals, or shiny new instruments. But it made Keith want to go out there and sing his guts out. Keith remarked that it was all about getting into the zone. And you only knew the zone when you got there. Theoretically it must have been there for a lot, but Keith only knew it by performing. He didn't like the name much, but couldn't think of much else to call it. It could bring people together, like nothing else. The zone could even be found underneath bridges and full moons, with two friends hammering out delta blues on an old four stringed guitar and harmonica, as drunken strangers lobbed coins at an empty guitar case. And as stupid as it sounded, it was all about getting to that point.

The other band was coming to the end of the set. Keith sighed and thought about how stupid The Zone was. Who was he trying to fool? The other band finished their set. The crowd clapped their hands, the lights dimmed and the heroes exited, it was time for The Joseph Merrick's tribute band.

"Come on Keith, we're on now." Madelyn the bassist, said.

Keith pulled at his hair and stood up. A good few minutes later, they'd stumbled up there in darkness and thumbed about with some sound guy, getting everything set. Then it was time to go, Keith couldn't make out the front of the crowd partly because it was so dark and partly because he didn't want any eye to eye contact. The other band had a lot to say before the songs, they told jokes and stories. Keith stood up and searched his mind for something to say. Whatever, that didn't matter, it wasn't stand up, nor a reading. He was there and grunted the first thing that came to his mind.

"Okay?"

The audience stared at them, already bemused. Doug counted them in on the drums, though it was to no avail. Twice the song fell from them and the audience held their ears, then on the third time something happened. Keith's eyes connected with Madelyn's, meeting with a burning anticipation for what was coming. There was a little feedback to start, gently rising in the background, like a calm but steady stream. A moment later and Sam was wiring his fingers up and down the fretboard seducing the thing before the wave of sound hit and tore into it. The words began to spray from Keith's mouth. The audience were silent for a moment. It was infectious and a few of them started to tap their feet, then a couple more, then a couple more after that. Keith remembered what a wiser man than himself had once told him "Keep moving and play your guts out. Play to just please an audience, you're just giving yourself another boss. Fuck it and push it all out of the way, don't compromise" Keith thought and stamped his foot into the floor, falling back on himself and clutching the mic. Keith held the thing to his mouth, then pulled it up and screamed to the ceiling. The audience hadn't seen anything like it, nor had any other members of The Joseph Merrick's Tribute Band. The audience then proceeded to clap their hands rhythmically like some primeval tribe, ready for more of the freak show, until Keith himself was dragged into the crowd as they threw him above them, carrying him high until his foot got caught on a light and tore the thing down from the low ceiling, causing a rain of sparks. Someone let go and he fell from the mass of hands to the side of the stage, not that it was going to stop him. He ripped into the chorus. The two overgrown tools that they'd hired to police the thing began to step forward. Everyone seemed to be policing themselves, they weren't needed and looked very small against the masses.

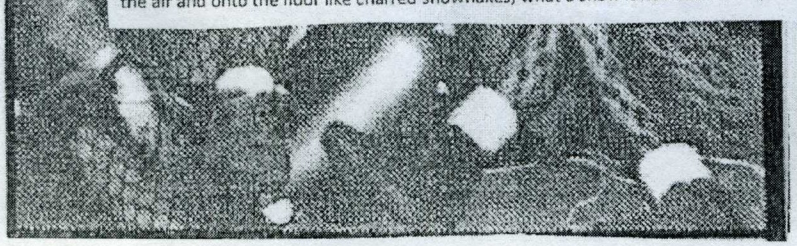
Keith hammered into the chorus and the rest of the song.

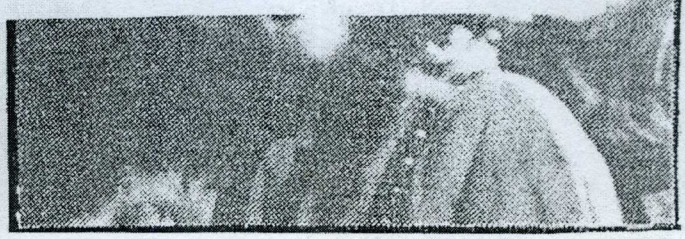
There it was, a result of every shitty moment, the celebration of every beautiful one for everyone there that was existing at that very moment. For every vision that was behind that song and every other sentiment that people might attach to it. The overpowering sound of sincerity and passion mercilessly ripped through everyone's souls. Bizarrely Keith then noticed that Madelyn seemed to be glowing. He looked at himself, he was glowing and on fire; they were all alight, in the zone so much that they were spontaneously combusting. All that mattered was finishing the song. Sam's fingers began to flicker blood as he moved them around the strings with such speed and force. He was the first to finish as they drew the song to its climax. While still silent and looking as pleased as punch, Sam had barely finished playing as the flames engulfed him. The audience thought it was part of the act; the band didn't flinch. Then as Madelyn's fingers let go of the strings, the same happened to her. Doug smacked the bass drum one last time, before he was flame-grilled on his stool. Then it was Keith's turn he fell towards the crowd with the last words of the song.

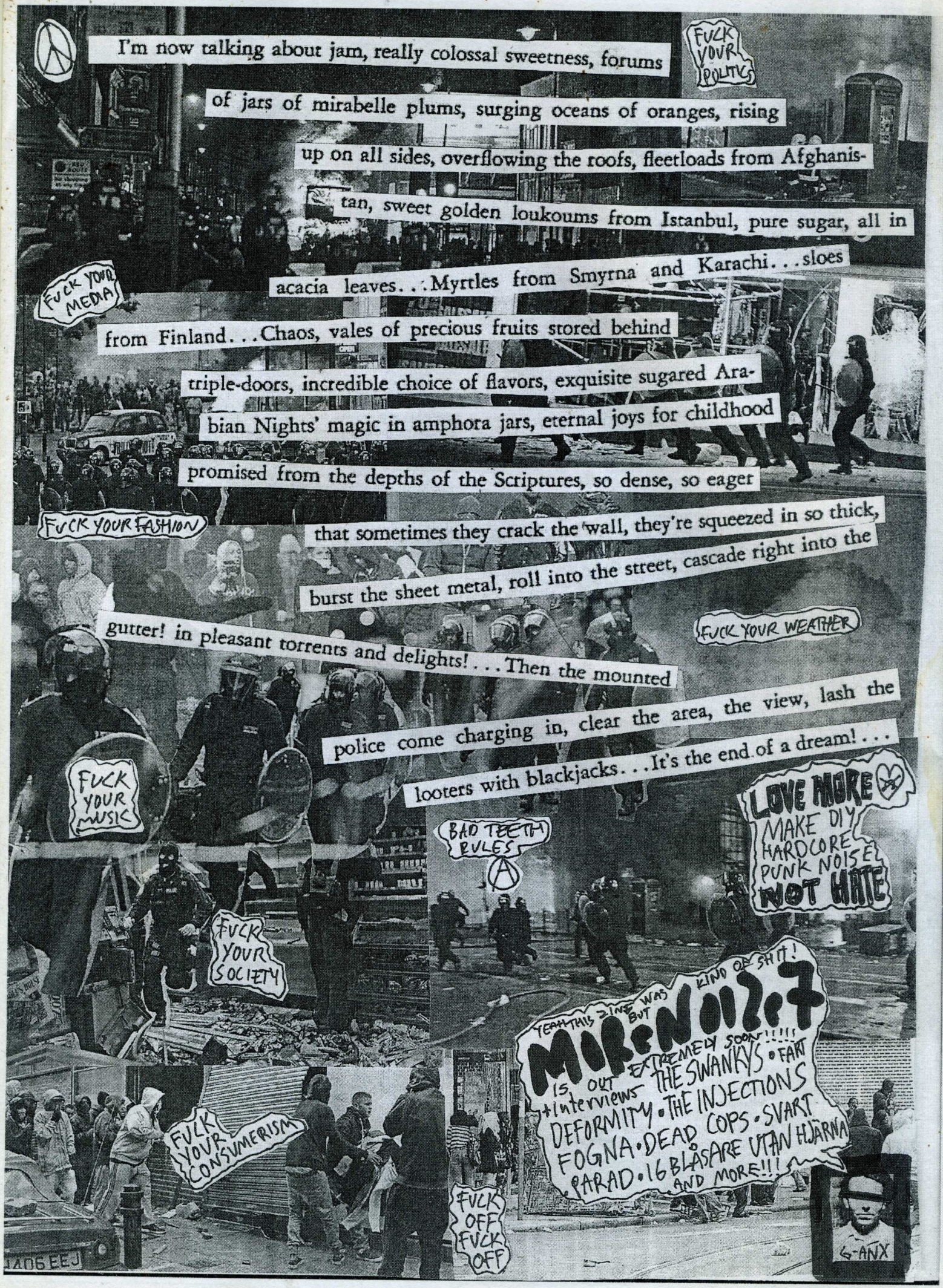
"Oh, Yeah!"

And at that he too was engulfed in fire.

Showered with pieces of ash and the echos of feedback from the song, the audience looked at each other and back to the stage where nothing stood but some instruments and four sets of shoes where the band had been. It was only one of a handful of shows they'd played, but as the ashes danced wondrously through the air and onto the floor like charred snowflakes, what a show it had been. Now, who had a brush? "






I'm now talking about jam, really colossal sweetness, forums
of jars of mirabelle plums, surging oceans of oranges, rising
up on all sides, overflowing the roofs, fleetloads from Afghanis-
tan, sweet golden loukoums from Istanbul, pure sugar, all in
acacia leaves. . . Myrtles from Smyrna and Karachi. . . sloes
from Finland. . . Chaos, vales of precious fruits stored behind
triple-doors, incredible choice of flavors, exquisite sugared Ara-
bian Nights' magic in amphora jars, eternal joys for childhood
promised from the depths of the Scriptures, so dense, so eager
that sometimes they crack the wall, they're squeezed in so thick,
burst the sheet metal, roll into the street, cascade right into the
gutter! in pleasant torrents and delights! . . . Then the mounted
police come charging in, clear the area, the view, lash the
looters with blackjacks. . . It's the end of a dream! . . .
FUCK YOUR POLITICS
FUCK YOUR MEDIA
FUCK YOUR FASHION
FUCK YOUR WEATHER
FUCK YOUR MUSIC
FUCK YOUR SOCIETY
FUCK YOUR CONSUMERISM
BAD TEETH RULES
LOVE MORE
MAKE DIY HARDCORE PUNK NOISE
NOT HATE
YEAH THIS ZINE WAS KIND OF SHIT!
MR. NOIZE 7
IS OUT EXTREMELY SOON!!!!
+ interviews THE SWANKYS • FART
DEFORMITY • THE INJECTIONS
FOGNA • DEAD COPS • SVART
PARAD • 16 BLÅSARE UTAN HJÄRNA
AND MORE!!!
FUCK OFF FUCK OFF
G-ANX
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